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All three, then, are studies in rhetoric, the rhetoric of irony and gamesmanship. Perhaps the technique is most accessible in the small compass, in the sixteen or so stories that Melville wrote between 1853 and 1865. That was the experimental laboratory where he controlled his complex vision with an over-zealous conclusion, whose final achievement was to be *The Confidence Game*: *His Masquerade*. The protagonists, no longer the (invariable) sea-rovers (Oates, Ishmael) of the first six novels, remain either bachelors (lawyers, Templars, sea-captains) or else hen-pecked husbands (of "My My Chimney" or "The Apple-Tree Table"). These bachelors have a quite particular New York or Knickerbocker flavour. For their ultimate ancestor, as R. Bruce Bickley points out, is none other than Washington Irving's Geoffrey Crayon, the benign, bachelor, observer, somehow estranged from the world, who presides over a Scheherazade-like lullaby of stories-within-stories-within-stories. Even those hen-pecked husbands ultimately derive from that dreamy old vagabond, Rip, far over trying to evade his shrewish Dame Van Winkle. But "bachelor" for Melville, even by the time of *Moby-Dick*, had become a half-jocular, private epithet for those who always only half-truths or surface truths—a kind of limited, joviality. When Irving's bachelors thus are transformed into Melville's first person narrators, (as in "Bartley" for instance), the effect is inevitably subversive and ironic.

For these bachelors turn out to be unreliable commentators, revealing not their experience so much as their intellectual and psychological shortcomings. They may advise themselves as observers and social critics, but in different ways each becomes a victim of the institution that he holds up for criticism. So far Professor Bickley proves an excellent guide; it is as he says, precisely through these observers, these commentators, that Melville, the reader must, in Jamesian terms, "see". But he fails to pursue this central perception. He pines about him, on the doctrine of assumptions—(as if Bart-

ley were another Virgin Mary), missing the clue inherent in that couple of Dickensian clerks: Nipper's morning irritability matched by Turkey's afternoon paroxysms "coming on about twelve o'clock".

Their fits, relieved each other, like quarts. When Nipper's was on, Turkey's was off; and vice versa. This was a good natural arrangement, under the circumstances.

For as Turkey is to Nipper, or as Chang is to Roy (those original "Siamese Twins" then being exhibited by P. T. Barnum), so the narrator is to Bartley. A fraternal melancholy! "exclaiming the Wall Street lawyer. "For both I and Bartley were sons of Adam."

The influences, in fact, are not only from Irving and Hawthorne, as Professor Bickley argues, but also from Poe. In this Poe-like fiction the Doppelgänger (or servant) is clearly an aspect of the narrator—the seeming Christ paired by the pragmatic Christian—just as the rising and setting suns of Turkey and Nipper's consciousness create a whole unity, a twenty-four hour cycle out of the untidy jigsaw of their mutual antitheses. So too in *The Confidence Game*, the various metaphors—part a map, part a-maze of the Confidence-Man form their own mutual cross-correlations. The avatars of God and the Devil are not "indistinguishable" as Professor Bickley would have us believe, but two halves, two inseparable aspects in some mysterious way of a single whole.

This dual vision, expressed in a fascination with suns, was sketched by Melville in *Redburn*: Each three of these six consuls were as like as the mutually reflected figures in a kaleidoscope; and like the forms seen in a kaleidoscope, together, as well as separately, they seemed to form a complete figure.

The lawyer, is, deceptively social; Bartley's embryonic death-crouch below the prison walls ("his knees drawn up, and lying on his side, his head touching the cold stone") is as much pre-social as it is anti-social. He prefers not to; is a negative—a negative polarity—like the White Whale leading (it seems) to nothingness. But his "pushes through that wall, here the wall utterly crush Bartley—not with a "No! in thunder", but with a passive complicity. From white-wal-whale the quest is circular, to end in the Old Testament self-unraveling.

Why did I not from the womb? why did I not give up the ghost when I came out of the belly? . . . For now should I have lain still and have slept, should have slept, then had I been at rest. With kings and counsellors of the earth.

Or as an hidden untimely birth I had not been; as infants which never saw light, as the ill-begotten. Thus "Bartley" plays a cunning, schizoid-like variation on *Moby-Dick*. For the joke is on the narrator, desultory, intermittent confidence of the lawyer. The Christian narrator accuses himself in a non-Christian context that moves implicitly over the edge to annihilation.

So in "Bartley" the "Blunt-thinking" American captain from Duxbury, Massachusetts, is similarly undermined. Like the Wall Street lawyer, he understands a little about the Spaniard's spiritual and psychological state at the end as he did at the beginning of their relationship. Dabn, too, the black, the American eyes, whether as a vicious monster. Only here there is an added irony: what intuition suggests is again and again rejected by common sense. For Puritan and Catholic alike, Bartley is the black's body. That dualism, which undercuts and completes this account of the Atlantic slave trade, is likewise ignored. Yet it subverts the whole foundation of Christian faith (for whatever dramatization) which the institution of slavery ultimately rested.

All in all, Professor Bickley displays a singular unawareness of Melville's racial undertones throughout his book. If he believes that the subtextual of "The Bell-ows" are completed by the ending, he should turn to R. Bruce

Franklin's *Future Perfect* (a work not cited). That will begin to suggest the amalgamated social, sexual, political, racial and technological subtleties with which Melville was juggling.

This *Method*, however, is good on the slighter tales, like "The Light-house" (a story torn between subject fear of God's wrath and a serene Calvinistic confidence in God's providence) or "The Apple-Tree Table" (hovering between the secular and the spiritual, the material and the spiritual).

Both are left unresolved. Professor Bickley is also an admirable guide to those dilemmas where Melville's dualism becomes suddenly too explicit in a series of contrasting Anglo-American sketches of spiritual communion ("The Two Temples"), of sentimental benevolence ("Poor Man's Pudding and Rich Man's Crumbs"), and of sexual sterility ("The Paradise of Bachelors and the Tartarus of Males").

Yes, there were two sides to every tale, a dark and a bright, as Melville was to announce in *Redburn*. Yet that tension is singularly lacking in this study of "Cock-A-Do-Do-Do!" though singled out as "Melville's most fully developed work of the short story form prior to *The Confidence-Man*". Professor Bickley, in response to the phallic thrust of the chimney—that "masculine prerogative"—which the husband of "I and My Chimney" so deviously defends against female depredations and onslaughts. But he contrives to ignore that pulsing cock-crow which reverberates through "Cock-A-Do-Do-Do!"

What as cock could speak it? For that cock is charged with an ambiguity of sexual energy; and it is sexuality, not philosophy here, that allows us to see life steadily and see it whole. What the narrator has witnessed is a transfiguration and a rebirth. Yes, he continues, to each such rebirth, he has moved altogether beyond Emerson and Thoreau and Transcendental theory, though Professor Bickley interprets Melville's story as a straightforward of the Emersonian kind.

What he has missed, in chasing after Thoreau, is the model and key, actually parodied in the text, Wordsworth's "Resolution and Independence".

We Poets in our youth begin in gladness; . . . But thereof come in the end despondency and madness.

This should hardly be news in 1976. That the whole story is a step-by-step revision and commentary on Wordsworth, no reader of Professor Bickley could guess. So, once again, the complex duality of Melville's performance is missed.

For now gladness and madness are synchronized: there is both joy at the cock, and terror at this "overpowering angel in the Apocalypse"; the narrator's hypos and the lawyer's intense calm are poised in balance; and the life of the one is enhanced in the end by the collapse of the other. Cock-crow ecstasy, in an ambivalent ecstasy charges and destroys: joint symbol at once of artistic creation and neurotic self-mutilation. Poetic ecstasy, Melville answers Wordsworth, is by its very nature ambiguous: optimism, resolution, gladness, independence and, as looks triumph, but only in the knowledge that art not only creates, but also maims and kills.

Melville's reading, however, by this time had ranged far beyond Wordsworth or Emerson, Hawthorne, Irving or Poe. He had delved, even if sometimes no further than the encyclopaedia, into comparative religion, philosophy, geology, physics, anthropology, zoology. New areas of expertise—such as his close acquaintance with Masonic ritual—have still not been exhaustively examined. For Melville's greatness, in part, lay precisely in his restless search for meaning in so many seemingly unrelated intellectual concerns. Maxine Moore's claim, then, that "The Confidence Game" is a professional interest in astronomy and almanacs should by itself come as no surprise. A whole ship, after all, in Ishmael's proud boast, was his Yale College and Harvard. What seems surprising is the unity of com-

ception, the exceptional coherence which she has traced in her decade of *Mardi* as an astrological masque or circular game for a ship of fools. In this nautical paper chase, clue leads on to clue, with *The American Almanac* at her side.

Kenning Cohen's foreword trenchantly puts the case for the opposition. It says a lot for an author who allows her study to appear as a built-in critique, giving such a headstart to doubting Thomases. For a priori there are strong arguments against reading *Mardi* as a masterpiece of synthesis. Melville, even in *Mardi*, continued to shift course, larding his text with more and more intercalated chapters. His grand aesthetic emblem, he revealed there, was the cathedral of Cologne left "with the crucifix still standing upon the top of the uncompleted tower".

For small erections may be finished by their first architect: grand ones, true ones, ever less the copstone to posterity. Or keep me from over complacency. This whole book is a draught of a draught. Oh, Yusef, Strength, Cash, and Patience!

So here King Abraxas complains that the great Maridan masterpiece, the "hard Lombardo's Kozianka, lacks cohesion; it is wild, unresponsive, an episode", to which Babalan replies, "so is *Mardi* . . ."

When Tall enters the archipelago of *Mardi* within its reef-enclosed lagoon, the seasons turn from spring to autumn and the voyager turns full circle until "the circuit's done". But that had always seemed a device for an episodic narrative, an exacting scheme of how could it have been? The very facts of composition seemed to speak against it. For twenty-five chapters, dealing mainly with the events of 1848, that year of revolution, were added between June and November of the same year. These included references to the Chartists' march on Parliament and the California Gold Rush. In Helen Colver's words:

She asserts that these chapters are "an integral part of the total metaphorical and symbolic chronology throughout." Perhaps she is right and Melville, through happy coincidence and clever patchwork, tailors the material added at the last stage so that it fits into the pattern planned from the beginning. This is a lot to ask, and something that he did not fully achieve in *Moby-Dick*. . . . So a question remains: could Melville have built upon a plan, establish when he first set about his work which could accommodate events yet to take place, events that his prophetic instincts or astrological evidence, for that matter, could have accurately foretold?

That is the heart of the rational case against her book. But a second query follows. Professor Moore insists that the riddle of *Mardi* was provoked by John Murray's demand for "documentary evidence" on the authenticity of *Tippecanoe*. "It is true that class prejudice against natives existed against natives, but why aim the challenge at British readers only? What about Melville's American readers? And how is it that Dominora (alias Great Britain) escapes so lightly in the text itself? Something other than British prejudice was at stake. But even when excessive enthusiasm has been discounted, the performance remains dazzling. An online is decoded, first proclaimed by the famous sailor (Tall) to be above the whole structure. All things form one whole. For this Odyssey is as much a composite of legend, history and diversity as his odyssey.

So, with Professor Moore, we must learn to "play *Mardi*". The Tarot pack, for one, was familiar to Melville by the time he was at Yale. *Moby-Dick*; so were the avatars of Vishnu; a sailor, no doubt, he had whittled away Pacific lulls and calms with pinocle, cribbage or Ploch. For such games are no longer metaphors merely but the operational device of Melville's third book, played on the numbers three—of the third day (*Mardi*), the third month (March) and the third planet (Mars).

It is a book of *Mardi* Gros Carnival, based on the Pythagorean triad by which diversity and unity combine to form harmony, the Euclidean "flat three", or the Platonic "solid three", or the circles may be measured, and Bode's progression of three by which orbital distance may be reckoned.

That suggests the level of sophistication whose transforming bravura remains ungratifying. Each figure of the zodiac, beginning with December, 1845, is played against that exact issue of *The American Almanac*: in the opening position (December 24) the prow of the cosmic ship being in Pisces, the stern in Libra. Just as Melville in his opening chapters provides a day by day sample of the imagery in order that after sixteen days the reader could proceed without the author's guidance, so does Professor Moore. But her gravitational pull is too strong; because this reader continued to journey backwards and forwards from Melville to Moore to Melville, like some newcomer to Nabokov's *Pale Fire*. The commentary seemed fascinating enough to replace the text. But can a commentary aspire to achieve "absolute Truth", when by that commentator's admission "Melville's deepest concern involves error in interpretation, mislaid credulity, and the impossibility of achieving absolute Truth?"

Tall has long been recognized as a traditional rogue hero: he steals a whiteboat, victimizes his buddy, commits murder and sacrilege, only to pose in the end as a demigod. Behind this trickster lurks the trickster who is Warwick Wadlington's ostensible subject in *The Confidence Game in American Literature*. Though his canvas has now broadened, to include the whole range of American literature, where for every con man, there is a sucker; for every hustler, a fall-guy. Should this suggest a more popular mythology, the densely cerebral style provides an instant corrective: "gamesmanship" as it were, a key word, being defined as "the generic term for a significant constellation of ludic motifs in the novel". (Unlike Maxine Moore, Warwick Wadlington does not just "conceive" a concept, he "concocts" a pretty polysyllable. . . . continues: "If the world is a ludic construct in which all counters of reality are merely virtual, dialectical contingency, the cultivation of self-love is a decadent exercise. . . . Which certainly means something, though the right to such portentous vocabulary has not been earned. So rhetorical, so courtly in its deference to high Academe, does this style grow that suspiciously arises that these embattled phrases may themselves be an elaborate stylistic hoax. They are not. For unflinchingly Professor Wadlington utters a mandarin art of the most exacting definition.

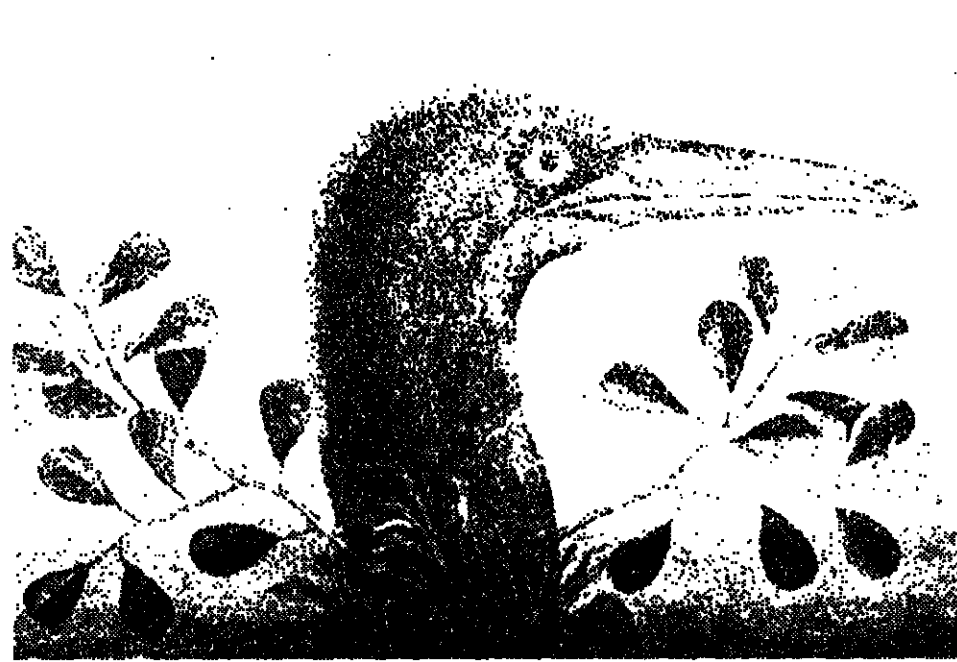
This, then, is a difficult, but original and perceptive study, one of whose local masters is Warner Berthoff. *The Example of Melville*, but whose ultimate source is Wayne Booth's *The Rhetoric of Fiction*. How to convert style into act is the con man's secret. It is also Ishmael's lesson of the laughing "Hyem" (*Moby-Dick*), a sort of nihilistic philosophy "that links him both to God (that unpredictable old Punch) and at least one school of whales (the Huzzo Porpoises). It is also the lesson of *The Whale* (that greatest show on earth) which opens with a Barnum-like playbill and a clutch of music-hall turns. For the reader must first be lulled, then gulled. As one of the earliest reviewers put it:

As the gull (no inapt emblem, the matter-of-fact philosopher will say, of him who allows another man's imagination so to influence his own—fold up her wings and is widely rocked through the hills and hollows of the waves—so does the mind of the sympathetic reader yield an unconscious allegiance to the relentless sway of this powerful (London, *Morning Post*, November 14, 1851)

That same reviewer turned the tables on Melville by parodying the paradox with this variation on "The Hyem":

There are occasions when the reader is disposed to believe that the whole book is one vast practical joke. We are half inclined to believe that the author is humbugging us, and with that suspicion comes its invariable accompaniment, a sense of offended dignity; but the spell of genius is upon us, and we are powerless to resist.

Other cycles were to follow the



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Pequod's fatal descent into the vortex. Bartley, we have seen, shirked cyclic involvement, preferring the motionless centre—at the still turning-point—to his colleagues rising and setting suns. But Ishmael's ultimate successor as "lumbering narrator" was the Confidence-Man: "the player-deli who masters roles and illusions" (in Professor Wadlington's phrase), constantly recasting himself and "the identities of his audience". So R. Bruce Bickley's techniques of undermining irony reveal at a profounder level as matters of "confidence"—confidence in the narrator, confidence in ourselves as readers—in a shifty mirror image that itself reflects Melville's shifting theme, which is the crisis of self-confidence. (That includes a Yankee as unconscious victim of the black man's confidence game.)

Three times, stories are presented at second or third hand—those of Goneril, Colonel Morehead and China Aster—to confuse or negate the narrative form. "We are invited to discard the categories of manner and matter, form and content, that we normally take for granted as being united." The aim rather is to restore reality to the multiplicity of appearances by an art of fiction that has revealed in Melville's words "more reality than real life can show".

In moral terms it is not a foolish confidence (or trust) which is the prerequisite for acts of charity (or love); an all-embracing love, rather, is the prerequisite for trust. That is what this Mississippi ship of fools, setting out on April Fool's Day, cannot comprehend. That is why the Trickster's own commitment to confidence (whose ultimate source is St Paul) serves as a mere tool, a highly developed game whose

rules are a matter of complete indifference to him. The Trickster tricks because everything—whether law, proposition, or role—is immaterial to him as an end and completely credible to him as a means, in the light of his powerful instinctual life.

But one thing distinguishes Huck from the Duke and the King, the Grangerfords and the whole caste of loafing con men on the banks of the Mississippi. He is never an entertainer. Unlike the quacks and the gunmen and lynch parties, he is never remotely in it for kicks. He is in it for survival, even though (it must be added) this by no means always includes Jim. It is a final measure of Professor Wadlington's achievement that the relationship between Huck and Jim is more perceptively treated here than by any previous critic.

Melville's God had been morally "indifferent". Mark Twain, at the end, became actively "malicious". But from the masquerades of Nathaniel West, God has altogether vanished. Miss Lonelyhearts, that hysterical high-priest of twentieth-century America, does his best with the sacerdotal role; he tries to play the Holy Fool. But he is sceptical of his title; sceptical of the illusions on which he built. He remains the unconfident confidence man whose rituals are impotent and whose world remains stubbornly dead.

There is no evil in West's fiction: there are only voids and adepts. The suffering that is overheard seems the result of a vast scheme of raking violence. But despite the omnipresence of suffering it seems sourceless—no locatable evil has produced it.

That "looked as if it had been rubbed with a solid eraser". No angels for Miss Lonelyhearts, no flaming crosses, no doves, no "wheels within wheels". It is on a Hollywood film, set in Los Angeles, City of the Angels—that Nathaniel West (né Nathan Wollstein) located his ultimate scenario of "voids and needs".

A supreme "artist of unconfidence", Warwick Wadlington calls him. His very pen-name seems somehow to spell the undoing of the West. But, with Thomas Pynchon in the ascendant, his tradition of unconfidence among his unconfident heirs is to this day still alive.

The Great Masquerade: a hand-colored etching by Mark Catesby (c. 1730). From *American Wildlife Painting*. (224pp including 64 colour plates. Oxford: Phaidon. £13.50). The six painters whose work is covered in this extremely well illustrated book also include John White, the artist-naturalist who accompanied Captain John Smith on his expeditions in the late sixteenth century, and John James Audubon.

whose meaning can only be understood in terms of "confidence", "trickery" and "style". "Style", in fact, proves the very key to the text—its prayers, its superstitions, its rituals, its games, its "nigger" magic. "Style" is a concept as dear to Miss Watson as to Tom Sawyer and Huck. Huck's hero-worship of Tom suggests a love of style for its own sake. But even more, it points to his marginal role, his search for social hierarchy, his need to escape a desperate loneliness. His very prayers become a means of self-persuasion to the social will. As Huck says of the King: "He warmed up and went working right along till he was actually beginning to believe what he was saying himself . . .". What links the man of prayer to the habitual liar and the effective con man in Warwick Wadlington's work is his ability to give consent not so much to what he is saying as to his saying it.

But one thing distinguishes Huck from the Duke and the King, the Grangerfords and the whole caste of loafing con men on the banks of the Mississippi. He is never an entertainer. Unlike the quacks and the gunmen and lynch parties, he is never remotely in it for kicks. He is in it for survival, even though (it must be added) this by no means always includes Jim. It is a final measure of Professor Wadlington's achievement that the relationship between Huck and Jim is more perceptively treated here than by any previous critic.

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Overture for promenaders

By David Martin

WILLIAM WEBER:
Music and the Middle Class
 The Social Structure of Concert Life in London, Paris and Vienna 1722pp. Croom Helm. £5.95.

Music and the Middle Class has a narrower scope than its title suggests. Nor for that matter does it contain much to bear out the author's claim to deal with what serious music "meant" to its devotees. What music meant (and means) requires an analysis of music itself which William Weber does not attempt to provide. The "meaning" which engages his attention refers to the social role of music in London, Paris and Vienna in the complex class and status pressures of the first half of the nineteenth century. Basically Mr Weber writes about the dramatic burlesque of the public concert in that period and about those variations in the concert scene which relate to different groupings and tastes. Indeed, it is even an exaggeration to say that he deals with music, since that would entail an analysis of programmes and publications in terms of items and contents, not just categories of musical production or such broad distinctions as the "German" school and the "Liszt-Paganini" milieu. In short, this is not a book on the underlying congruence which made for the popularity of Spohr and Meyerbeer as well as Mendelssohn and Berlioz. And it does not deal with the incidence of such composers in programmes.

Yet the rise of the concert and of a distinct serious concert-going public is scope enough and there is more than sufficient material in London, Paris and Vienna to sustain a complex analysis. The concert began, if Henry Raynor is correct, in Whitefriars, London, in the late seventeenth century. It expanded in the late eighteenth century and finally burgeoned in the first half of the nineteenth century. Up to that time concerts remained in pubs, taverns, theatres and homes, and mixed together "symphonies, dance music, operatic selections, operetta songs, sacred choral pieces, serious chamber music, virtuosic [sic] numbers and even poetry readings". People turned up to the concert to socialise as much as to listen. From 1830 to 1848 concert life grew apace with the substantial support of the middle class and provided a milieu where upper-middle class and aristocracy might mingle their first overtures to each other. At the same time amateurs became distinct from professionals; and the professional middle class displayed a different taste from their common status-equals. The impersonal, free market appeared in performance and in production with its new-differentiated professionals: concert manager, music publisher. Taste itself was differentiated and acquired explicit ranking in terms of seriousness.

These developments illustrate classic sociological themes: professionalization, differentiation, the growth of impersonality and the free sale of talents. Equally important are the counter-themes: degrees of assimilation or repulsion between adjacent social groupings, above all at the elite level, degrees of centralization and state intervention. For example, there was some assimilation of elites in London, relative acerbity in Paris. There was also less centralization and state interference in London as compared with Paris. In Vienna the upper middle class was relatively new and contained a declining but important bureaucratic sector which compensated its decline by activity in the concert sphere. Yet not strong enough to pull the aristocracy into its orbit as it did in London and Paris. The Viennese lower middle class was too small to provide a public for mass concerts such as appeared in Paris.

So the dynamics of status, the market, generalization and city size as well as affected the shape of concert giving. An important further division arose between modest and modest tastes, with strongholds in the professional and commercial class respectively. Men of modest taste espoused serious music, more especially of the German school, and valued expertise more than virtuosity. Since serious music-making was more organized and less tied to home or salon it was a largely male affair.

So a class and sex differential extended even to instruments. The women had greater influence in the sphere of voice and piano, while men of the commercial bourgeoisie were somewhat indifferent to other instruments. At the same time the family formed the main context for the performance of music. The world shared its general atmosphere.

Specifically national differences were more evident with respect to lower-status concerts. The major innovation here was the "promenade" concert. In London sheer urban spread led to localization in a small population, and an active street life led to concentration in the centre; in Paris the rapid growth was state control. In each city the promenade concert arose from traditions of informal music-making in taverns and parks, and they focused on flashy personalities: Johann Strauss in Vienna, Philippe Musard in Paris, Adolphe Julien in London. The

Shock tactician

By Peter Keating

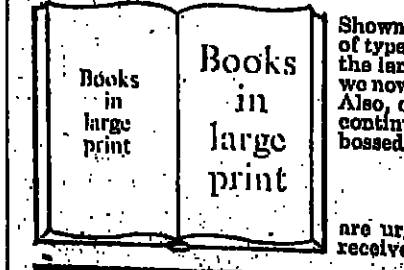
DUNCAN CAMPBELL (Compiler):
Billy Connolly
 The Authorized Version
 202pp. Pion. Paperback, 75p.

The only surprising thing about Billy Connolly's recent rise to fame as one of the most popular comedians in Britain is that he comes from Scotland. There have been other Scottish entertainers—most notably Sir Harry Lauder and Will Fyfe—who succeeded in winning over English audiences, but for more who discovered that of all the cultural differences between the two countries, humour is the most treacherous.

Apart from the temporary in-difference of London agents early in his career, Billy Connolly seems hardly to have noticed this as he has moved easily between English and Scottish audiences, even though his accent and the personal experiences on which he draws for material are firmly Glaswegian. As though to emphasize the point, *Billy Connolly: The Authorized Version*, a kind of autobiography consisting of reminiscences, jokes and opinions, gathered by Duncan Campbell, comes complete with a glossary so that the uninitiated need be puzzled no longer by such words as "carry-out", "channy" and "blotterd".

Not that this information is offered too seriously, and indeed it is hardly necessary at all: "fairly decent Scottish", Billy Connolly's act may be, but the phrase is his own, but his wider appeal owes much more to his modern zanyism and irreverence. Two little boys are sitting in a train compartment. One says, "It's spot W.W.O.O-M.M.B.B." "Now," says the other one, "it's spot W.W.O.O-M.M.B.B." An old lady who has been listening to them offers the correct spelling: "What d'ye mean?" says the first wee boy. "I bet you've never even seen a hippopotamus, far less heard one fart under water."

It comes as no surprise to learn that Billy Connolly is an admirer of Monty Python. He has a similar delight in adolescent shock tactics, amplified by his updated reading of the Ten Commandments: ("No other Gods; Ah'm the gaffer") or the title of this book. More inventively, he shares with Monty Python an acute awareness of the bizarre which he finds everywhere in life, or pretends to: it is a mark of his success in this respect that one can never be sure which.



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C. M. L. F. 1980

JACK CHEN:
The Cultural Revolution
From Shiden, 12.
JEAN ESMEIN:
The Chinese Cultural Revolution
Translated by W. J. F. Jenner
200pp. André Deutsch, 1975.
LIU MATHAN:
The Army and Masses in China
Translated by Gregor Benton and
N. C. Chitt
200pp. New Left Books, 18.

Two years ago this month the Cultural Revolution in China was at its height. In the preceding years the slowly emerging confrontation—resulting from the debate over the relevance of Mao's developmental model of the Great Leap Forward to the future of the Chinese revolution—had been kept within the carefully defined limits of the party leadership. Now, however, it was about to explode with shattering effect on a much wider plane. In the following three years China experienced severe upheavals and a thoroughgoing crisis in the political, social and economic systems. Part and parcel of these upheavals were not only the clashes between the conflicting views of China's future but also shorter-term leadership disputes, factional confrontations, and a mass movement on an unprecedented scale.

At times during these three years it appeared that this crisis would be truly revolutionary in the tradition of the "great revolutions", threatening to topple not only the individuals within the leadership but also the regime itself. However, by April 1968, when the Ninth National Party Congress of the Chinese Communist Party met in a now-famous spirit of "Unity and Harmony", the situation had become much more stable. Social unrest had largely subsided or been subdued, and the economy was well on the way to recovery.

This is not to say that all the problems and tensions that had led to the crisis or that had emerged during the Cultural Revolution had been permanently resolved by April 1968. Indeed in retrospect it appears that the political system in particular has been anything but stable over the past seven years. During this period there has been a recurrent series of conflicts over both personalities and policies. The search for political stability since the Ninth Party Congress has thus created in the removal of seven Politburo members, two of whom were prominent Maoists during the Cultural Revolution, Chen Po-ta and Lin Biao. The latter was even Mao's officially appointed successor until his death in 1971. Even more paradoxically, at the time of writing a new campaign using the terminology and rhetoric of the Cultural Revolution has just successfully moved Tong to Mao's position. During the Cultural Revolution, Tong had been a major target for Mao's invective, second only to Lin Biao. The latter's authority taking the capitalist road, and had only resumed his position in the leadership during 1973. To judge by the manifestations of the current campaign, it would appear that the situation is unlikely to change in the near future.

Each of these three books attempts to explain and interpret the events of the past ten years, concentrating to a greater or lesser extent on the events of 1966-69.



"As one family", a woodcut by Liu Bai-gung.

Revolutionary versions

By David Goodman

Yet this is no easy matter. In spite of the great volume of books and articles on the Cultural Revolution that have been published in the West since 1969, there is little general agreement on its cause, course and results. For example, at one extreme, some have argued that the Cultural Revolution represented little more than Mao's attempt to wrest power from the party in order to ensure his own personal power in his old age, while others have seen in the events of 1966-69 an attempt to resolve fundamental debates about the future of the Chinese revolution through widespread discussion. The reasons for disagreement are not hard to find. China is, understandably, not generally open to Western observation and investigation. As a result, our sources of information are severely limited. Although an important by-product of the Cultural Revolution (at least for the Western observer) was the publication of many previously unavailable documents, dating from the preceding period, and the proliferation of unofficial newspapers and circulars referring to contemporary events, the information they contain is largely self-selecting and consequently these sources have to be handled extremely carefully. Furthermore, the twists and turns of events since 1969 have necessitated an almost constant reinterpretation of the Cultural Revolution itself.

Unsurprisingly, each of these three accounts has a different definition of "Cultural Revolution" and provides a different explanation of the past decade. These differences are sometimes so great that one wonders at times whether they really considered the same events at the same time in the same China. An interesting point of dispute among these three which highlights the differences in approach, centres on the interpretation of the 516 Group. This was a "group" whose existence was shadowy to say the least, its membership, principles and organisation are largely unknown. The only reference to its activities appear in retrospective criticisms, where it is typified as the extreme left. In Jack Chen's *Inside the Cultural Revolution* the 516 Group is seen as a definite body of people, who were responsible for the worst

excesses of the Cultural Revolution and the problems that arose after, and who were led by Chen Po-ta and Lin Biao. For Jean Esmein, author of *The Chinese Cultural Revolution*, it is, perhaps most accurately a term used to refer not to a single group but to the various and extremely localized Red Guard groups that adopted anarchist views. Finally, in *Living Mao's Party, Army and Masses in China*, it is identified as the Trotskyist section of the Chinese Communist Party, led by Tao Chu and the new left opposition in the Central Cultural Revolution Group.

These differences are unsurprising because none of these books was occasioned by academic motives. Each of the authors is, or was, involved in the Cultural Revolution either personally or politically, and in Jack Chen's case it was both. Jean Esmein was press attaché at the French embassy in Peking from 1965 to 1968; Chen, the son of a prominent member of the Left Kuomintang, returned to China in 1970, but he remains a convinced Chinese nationalist and (from the evidence of his life) Maoist; while Lin Biao is a prominent member of the Fourth International. Because of their involvement each has something valuable to offer to our understanding of China. However, as a result of involvement each book is severely limited as an explanation of the Cultural Revolution. Certainly, given the already published books on the Cultural Revolution, it is unlikely that any of these will ever become a standard work.

Chen offers excitement, emotional involvement and Maoism. *Inside the Cultural Revolution* is a rambling mixture of an autobiographical account of commitment to and participation in the Cultural Revolution, and a struggle "official" account of China since 1949 concentrating on the past decade. On the first level, it works extremely well, but on the second it is totally unconvincing. He defines "Cultural Revolution" not so much in terms of the events of 1966-69, but rather with reference to the whole course of the Chinese revolution with its

drives, as he sees them, for nationalism and socialism. It is a "cultural" revolution because of the Maoist emphasis on raising consciousness. The focus of extension is the past decade because this is when the conflicts between Mao's and his opponents' views of the Chinese revolution have come to the fore.

The strength of Chen's book comes out in the account of his family's involvement in China's history and his own experiences after 1950. In addition, throughout the book there are passages which he refers to as "Conversations in pieces", a fiction? Some of these are quite clearly not so fictional, as for example, the account of his being "dragged out and struggled against" during the Cultural Revolution. Others are perhaps more so. In either case these passages make worthwhile reading.

On the other hand, Chen's attempts at a more rational explanation of events provide little more than an over-enthusiastic Maoist interpretation. Here he lets the rest of the book down through the narrow exaggeration and an uncritical approach. His analysis is shown in statements such as that Hsu Shi-ku could not have been a rightist in the Cultural Revolution because he was a member of the Politburo; his exaggeration, in descriptions of China's economic achievements; and his uncritical adoption of the notion of the "struggle between two lines" to explain the various leadership disputes came about in the form of a polarization of the leadership into two coherent groups, each promoting their own program. Apart from anything else, all those who held views in opposition to Mao during the Cultural Revolution did not become anti-Maoists, nor did all those leading cadres who can be seen to have been pro-Mao survive the Cultural Revolution.

Esmein offers relatively unimpaired firsthand reporting on the Cultural Revolution. Apart from this, *The Chinese Cultural Revolution* is a rather dated descriptive account which relies somewhat uncritically on official sources of information. Thus, for example, he

also attempts to describe the leadership disputes of the Cultural Revolution in terms of the "struggle between the two lines". The text was originally completed in 1970, only a very short period after the events, and consequently there is something of a lack of perspective.

Maoism, Party, Army and Masses in China is an amazing book in its own right, and the same time pretentious and intriguing. It has a distinct split personality. On the one hand it appears as a kind of introduction to Chinese politics, on the other a Marxist (after Trotskyist) critique of China as a Workers' and Peasants' State, and the two halves do not marry very well. Its pretensions flow from the first aim. It claims superiority over other accounts in its use of a wide range of sources, critically, and its consideration of China in terms of its stated commitment to Marxism-Leninism.

In fact, its range of sources is extremely limited (coincidentally, Esmein is a major reference); it is factually unbalanced and frequently inaccurate (e.g. there is no mention of the second session of the Eighth Congress of the CC in 1958, and Chen Yun was not as is stated on page 193, a member of the Ninth Politburo); and there is a total lack of consideration of Maoism, which the Chinese certainly see as the application of Marxism-Leninism in the Chinese revolution. This last point is particularly important because, although it is roughly correct to characterize China as a system of bureaucratic centralization and ideological mystification, he fails to understand the anti-bureaucratic nature of Maoism in launching the Cultural Revolution.

However, as an essay on the nature of the Cultural Revolution, the past decade, Maoism and the pure stream of Chinese tradition began to be polluted by the West. He cuts his material into three chunks, the first break coming at the end of the first century, the second at the end of the second century, and the third at the end of the third century. The first chunk is the end of the first century, the second at the end of the second century, and the third at the end of the third century. The first chunk is the end of the first century, the second at the end of the second century, and the third at the end of the third century.

Art and Revolution (224pp. Lawrence and Wishart, £4) is a selection of writings by the Mexican muralist David Siqueiros. The most valuable parts are the extracts from his book of 1951 on *How to Paint a Mural* and the lecture of 1954 discussing international reactions to the great Mexican exhibition which was shown at the Tate the previous year. Its most interesting item is the "Open Letter" which he read to the Soviet Academy of Art in 1959. This combined a few mild criticisms with a good deal of flattery, but could not be printed in Russia because of objections by the Artists. Otherwise, however, a good deal of the more generalized thinking about art and society in these pages is too vaguely expressed to be of much use except to the specifically concerned with the author and his work. There are illustrations by which to check his oft-asserted prose; the translations could have done with some editing. *Art and Revolution* (Lawrence and Wishart, £4) is a selection of writings by the Mexican muralist David Siqueiros. The most valuable parts are the extracts from his book of 1951 on *How to Paint a Mural* and the lecture of 1954 discussing international reactions to the great Mexican exhibition which was shown at the Tate the previous year. Its most interesting item is the "Open Letter" which he read to the Soviet Academy of Art in 1959. This combined a few mild criticisms with a good deal of flattery, but could not be printed in Russia because of objections by the Artists. Otherwise, however, a good deal of the more generalized thinking about art and society in these pages is too vaguely expressed to be of much use except to the specifically concerned with the author and his work. There are illustrations by which to check his oft-asserted prose; the translations could have done with some editing.

Conceptions of China

By Raymond Dawson

CHARLES O. HUCKER:
China's Imperial Past
178pp. Duckworth, £18 (paperback, £8.50).

BODO WIEHOF:
Introduction to Chinese History
190pp. Thomas and Hudson, £5.

F. WAKEMAN JR:
The Fall of Imperial China
276pp. Collier-Macmillan, £6.50.

"Chinese history is remote, monotonous, obscure and, worst of all, there is too much of it." This is a typical early twentieth-century view, quoted by Bodo Wiehoff from an article by A. H. Smith in the *North China Herald*. In recent decades scholars have done much to bring Chinese history closer, to show its variety, and to make it clearer, but they have not been able to do anything about Smith's concluding complaint. To encompass the bulk of Chinese history within the space of a single volume is a daunting enterprise, so the reviewer must temper criticism of such books as Charles O. Hucker's and Professor Wierhoff's with understanding of the labours which went into their composition.

In *China's Imperial Past* Professor Hucker attempts a thorough survey of Chinese history down to 1850, which is roughly the end of the pure stream of Chinese tradition began to be polluted by the West. He cuts his material into three chunks, the first break coming at the end of the first century, the second at the end of the second century, and the third at the end of the third century. The first chunk is the end of the first century, the second at the end of the second century, and the third at the end of the third century. The first chunk is the end of the first century, the second at the end of the second century, and the third at the end of the third century.

An "introduction to Chinese history and culture" may fail to achieve its purpose because the author is so immersed in the subject that he is unable to put himself in the beginner's position. On this count Professor Hucker would not satisfy the most demanding of critics. For example, his references to ancestor worship, the common denominator of the religious experience of the Chinese from the dawn of history to the twentieth century, would have made more sense to the beginner if he had mentioned such concrete matters as the ancestral tablets, instead of persisting in such general abstractions as "the ideal family was a large group held together by the religious sanction of ancestor worship, which made the family an indivisible, perpetuated corporation whose living members were accountable both to forebears and to descendants".

An introductory book may also fail if the author is so deeply concerned with his own speciality that he neglects other important matters and so does not give a balanced account of the civilization with which he is concerned. But in the first place, should a scholar like Professor Hucker, whose chief concern is with the governmental organization of the Ming period, be able in the history of art, and the obvious aftermath of this kind of book is the symposium which, unless it is very well planned, can easily consist of expert articles which are not on speaking terms with each other. But he should take advantage of the opportunity by integrating his material on art and literature with the rest of the book. He should advance on the symposium road, but he should not do more than what the experts in art and literature have to say. For example, architecture has its place in the history of art, but also in the history of society. It is a mistake to refer to all three in the same breath, as the information about it is scattered. One's confidence in the book is also undermined by some surprising statements, such as "the Chinese have never had a revolution" (p. 10).

also has its place in the history of art, but its carrying is the concern of technology, its use is a matter of social history, its popularity in female names is even worth a mention in a discussion of the role of women in China, and the fact that in remote antiquity it was transported a great distance from its sources is of significance for the early history of communications. Unfortunately these two important subjects are not thought worthy of treatment at all even in the context of a history of China, and Professor Hucker is full of information. He claims that his "emphasis is on patterns and themes rather than on factual data", but in the event his thoroughness makes him include much factual detail. Despite its blemishes *China's Imperial Past* is an extremely authoritative book, full of passages which are excellent summaries of up-to-date research. It will not lure the general reader, but it is bound to be a recurrent item on undergraduate reading lists.

On the other hand Professor Wierhoff's *Introduction to Chinese History* is no more than a collection of prolegomena to the study of Chinese history. The first section summarizes the history of China, the second discusses the history of China, the third discusses the history of China, the fourth discusses the history of China, the fifth discusses the history of China, the sixth discusses the history of China, the seventh discusses the history of China, the eighth discusses the history of China, the ninth discusses the history of China, the tenth discusses the history of China, the eleventh discusses the history of China, the twelfth discusses the history of China, the thirteenth discusses the history of China, the fourteenth discusses the history of China, the fifteenth discusses the history of China, the sixteenth discusses the history of China, the seventeenth discusses the history of China, the eighteenth discusses the history of China, the nineteenth discusses the history of China, the twentieth discusses the history of China, the twenty-first discusses the history of China, the twenty-second discusses the history of China, the 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This is not a satire, nor indeed an invention of any kind. The Fifth Edition of the Dictionnaire de l'Académie Française, published in 1813, has a supplement containing the new words which had come into use since the Revolution, with new senses for some old words.

The vocabulary of the Revolution, it seems, was much the same as the one we use at present, which shows that in liberating the human spirit the grounds ancêtres provided amusement for centuries.

Administration centrale is one of those, as also the administrations intermédiaires. With the administrateurs and the adjoints. Engaged in the new administrative employments.

Also contains the useful word amendment. In the sense of a 'modification proposed to a draft of a law or decree to render it more precise'. Why else should anyone propose an amendment?

There is also Anglomane and Anglomanie, which sound odd now, but England was then the exemplar of an imaginary liberty which attracted the writers. Who, then as now, wrote faster than they understood.

Aristocrate—it was nothing to do with aristocracy; but 'the name given to the partisans of the old régime'. A kind of lying which has been improved on since: 'Think a moment and you will remember our words.'

In A I might also mention arrestation, 'The act of arresting a person', much practised by citizens. Who regarded the appellation 'subject' as odious. And declined to pronounce it, in their political chatter.

B was for barrières 'placed upon the frontiers. With offices designed for the collection of taxes'. Though one knows that, in fact, the barriers had other uses: 'There was no more going abroad without a passport.'

Bureau central, bureaucratie, bureaucratique. Place, function and qualification are now universal; it was, after all, for mankind in its generality. That the Revolution was made, not for those who inhabited

A mere particular village, town, city or country. C: and observe the history of carnagiale, 'The name at first of a dance, and then of a shirt. Afterwards of the soldiers who wore that uniform'.

Finally—because a soldier is only a soldier. When he is used by somebody, carnagiale achieved a new dignity. As 'the designation of a certain kind of report. Treasured in the bosom of the National Assembly'.

I say nothing of centimètre and contraindication, Clotyon, civisme—the zeal which inspires the citizen.—Or carta do sdraté—something for paid-up members.—Or club, conscript, or conscription militaire.

O Libération / those were inventive days. Contre-révolution—but better have nothing to do with it. Démocrate, démocrate—is employed at present. In the sense of attachment to the popular cause.

Département, for an administrative area. Bearing no relation to the place people live in. Déporter, 'a revival of the old Roman banishment'.—You were lucky if you got out: detention, imprisonment.

I pass over B—though it covers new kinds of écoles.—To arrive at F, and the fonctionnaire public; Pourvoir, once the word for a batch of leaves, Becomes a cartload of people condemned to the guillotine.

G is for garnisaire, 'a man put in garrison. With taxpayers who have got behind with their taxes'; Grand-juge-militaire, 'in each arrondissement'; Also for guillotine, 'perfected by a doctor'.

To cut off heads by a mechanical operation'. Homme de loi—H—is the name given to the légiste 'Instructed in the most modern jurisprudence'. Indemnité, 'the pay of members of parliament'.

I pass over K, for kilolitres of blood, To get to L, for hanging on lampposts or lanternes.—Which explains how libérés acquired its new meaning Of 'doing whatever does no harm to others'.

M, the majorité, still of major importance; Maison d'arrêt, a place of arrest or detention; Masse, 'collectively, all together, especially. To go en masse, with the crowd, as in an assembly'.

Neutralisation—of treaties, so 'only provisional'.—Unlike the fate of those who suffer in noyades, Which is pushing a boatload of unpopular people To the middle of a river, after making suitable plug-holes.

O, organisier, in the sense of 'organising. All the interior movements of any body'; Passer à l'ordre du jour, as in an assembly, To avoid the discussion of anything too awkward.

P is the Panthéon français, designed for the cinders Of those who are favourable to the Revolution; Permanence, in the sense that a public assembly May be en permanence, and never stop talking.

Préhension, for the seizing of any commodity Which has been made the subject of price regulation; And propagande, propagandiste, a body or person Charged to promote the most acceptable principles.

Q—à Quiétiste, used to designate persons Who do not join in the fun of the Revolution; And a question préalable is simply the Question Of whether a Question had better not be discussed.

For R we have radiation, the rubbing out Of the names of people you are advised to think no more of; Réfractaire, for those who have proved refractory. And therefore must be excluded from their functions.

Réquisition, 'not only used of commodities. But of young men who are needed for military service'. S for septembre, a general massacre, And the verb septembriser—the was septembred.

Souverain—the universal collection of citizens. Except the suspects, suspected of being indifferent; Which brings us to T and to Terror. Terrorisme, terroriste, in the end thought slightly excessive.

Travailleur is working, but not in the sense of producing Anything more substantial than disaffection. In favour of a faction; and T is also tyrannicide. Only be careful that you name the right tyrant.

The alphabet is exhausted with U and V; Urgence, 'the pressing need for a resolution'.—A resolution urgente, there are no others. V, vandalisme, 'destroying the arts and sciences'.

V has a final fling with vocifération, A clamorous way of proceeding in assembly. And visites domiciliaires—you can guess who visits. The man they are looking for might have written this.

Dappled things

L'Odeon in Fulham High Street has been showing the nearest thing to Mickey Mouse that it can, given that it is a gallery and not a cinema. Until May 29 it has an exhibition of ceramics by Clarice Cliff. The owner of the gallery is a young Australian called Noel Tovey who combines choreography with dealing in Arts Nouveau and Deco. While working on the 1964 revival of The Boy Friend, he discovered Clarice Cliff. It was the beginning of a multiple love story: he fell in love with her work and began to collect and sell it. Among his clients were Peter Wontworth-Shielda, the set designer for A Clockwork Orange, and Stanley Kubrick's secretary, Kay Johnson. Love for Clarice drew these two together: they married and took a year off from films to write a book about her (81pp, L'Odeon, £3.50). It has beautiful colour photographs of her work, including black-and-white ones of herself and her factory girls, a short biography, detailed descriptions of her techniques and designs, and an illustrated list of her marks. No one wanted to publish it, so Mr Tovey borrowed the money and did it himself. The exhibition has been arranged to coincide with this event. Many of the exhibits are on loan and many that are not have been bought by enthusiasts from all over the world, including sixteen by the V and A.

In a foreword to the book Bevis Hillier compares Clarice Cliff with Enid Blyton: 'the same mixture of genuine feyness and business acumen... one does not expect Dostoyevskian depth in a Blyton novel; no more can one expect high art in Cliff pottery'. In other words, you have to believe camp is beautiful to like it, but the amazing colours and dotty, uninhibited verve make it a lot easier to like than Miss Blyton's bloodless products.

Mr Hillier calls Clarice Cliff the "archetypal" Arnold Bennett heroine. Born in the Potteries in 1899, she started as an apprentice enameller at thirteen, earning a shilling a week and attending night classes at the Burslem Art School.



Clarice Cliff's staff, dressed for a carnival.

Her employers soon recognized her gifts, and after giving her a short spell at the Royal College of Art, launched her first range of pottery in 1928. It was called "Bizarre" and to the amazement of the travellers it sold like hot cakes. The decoration was in vibrant colours, vermillion and "tractor orange", applied to modernistic shapes: square plates and tancups with solid triangular handles (later modified because they were too difficult to hold). But that was only the start: other decorations were bluer or darker, with softer, cooler colours and nautic glazes, so that later critics were

able to invoke not only Matisse, Kandinsky and Picasso, but also Monet (and they might have added the Symbolists).

A range called "Le Bon Dieu" had (in Clarice Cliff's own words), "a nobbled pixie-like form... soft green and brown with colours running into one another, suggesting moss, peat pools and other dreamy nature notions, which are the basis of fairy lore". A chic design called "Bizarre" which could be custom-initialed coexisted with crinolined ladies, chicken-shaped tancups, and Dutch clogs (for flowers?) painted with cottages and trees. One of the V and A's acquisitions is a turquoise telephone cover ("Hide your infernal machine") whose abstract form seems based on a deliquescent road, and Mr Hillier has bought an elevenpence set decorated with spotty ladies ("Cruise-ware"); it is a forerunner of the telly or airline plate, oval with a hollow for the matching cup.

Clarice Cliff also commissioned work from other, oddly assorted artists: Laura Knight (whose circus dinner-service was lent for the exhibition by Gracie Fields), Brangwyn, Duncan Grant, Vanessa Bell, Graham Sutherland were among them. She became a power in the Potteries, went around the local art schools adjudicating and spotting talent; and seems at least to have anticipated Muzak. A wireless was installed in the workroom and production rose by 25 per cent. It was pure of the enlightened materialism, she took new staff on outings and tried to make working fun: "the burges slowed down as they passed the grim, dusty Bizarre shop windows to hear the boys and girls singing." They were making "cups that make you cheer".

Black winds, rosy clouds

By David Holm

The first four months of this year have seen a minor renaissance in Chinese cultural life with the publication in Peking of seven new periodicals devoted to the arts. Their appearance is a development of major importance in a country which has had no national periodicals about the arts for nearly ten years. Publication of virtually all subjects was suspended during the first stages of the Great Proletarian Cultural Revolution in the summer of 1966, and for a long while official attention was focused almost exclusively on the reform of Peking Opera and on the production of a small core of model operas which were designed to exemplify the new cultural policies in practice. The model operas were the cornerstone of the new "proletarian revolutionary line on the arts", and were meant to serve as a basis from which to extend the reforms to other themes and genres. This was a project that had personal backing from Mao's wife Mme Chiang Ch'ing, herself a former Shanghai film actress.

Indications are, however, that rebuilding the cultural apparatus and restoring a full range of periodical literature on the basis of a new consensus has been proving a long and painful process, especially at the national level. Before January this year, when the first issues of Shikan (Poetry) and Renmin Wenxue (People's Literature) came out, readers in China were served mainly by provincial-level literary periodicals. A number of these are available in university libraries: for example, Sun Yat-sen University in Canton has provincial and municipal-level literary periodicals from all over China. It seems that the literary scene flourishes in some areas more than others: Kwangsi not only produces a thick provincial literary monthly (now published in its thirty-eighth issue), but at least one magazine published by the literary committee of an administrative region (the unit of government below the province level, the county, Yüehing county, from Bai-so administrative region in western Kwangsi). There are also back-numbers from all parts of the country on sale to the general public in second-hand bookshops. But these periodicals are for instant consumption only, and the only one normally available outside China has been the Shanghai monthly Zhaxia (Rosy Clouds of Dawn) published since 1973.

The comparative self-confidence of literary life at lower levels thus contrasts markedly with the situation in the capital. The appearance of the new national periodicals—and the previous lack of them—would therefore seem to be a direct reflection of political realities at the top. The main problem here seems to have been lack of agreement about long-range cultural strategies. One of the major points of disagreement in the past year or so has been the evaluation of Revolutionary Modern Peking Opera: there has been widespread dissatisfaction with the local opera about long-range cultural strategies. One of the major points of disagreement in the past year or so has been the evaluation of Revolutionary Modern Peking Opera: there has been widespread dissatisfaction with the local opera about long-range cultural strategies.

The timing of the appearance of the latest batch of periodicals is thus anything but accidental. It is included in all of the new magazines is an article by the prominent critic Ch'u Lan. This essay widens the basis of the current attack on Teng Hsiao-p'ing, already under fire for obstructing educational reforms and for heavy reliance on imported technology by accusing him of fomenting "rebellion" against Chairman Mao's proletarian revolutionary line on the arts.

In summer and autumn of last year when the right-deviationist wind in educational circles and elsewhere was blowing, Teng Hsiao-p'ing was accused of fomenting "rebellion" against Chairman Mao's proletarian revolutionary line on the arts.

DUCKWORTH

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Magical mystery tour

By Julian Baldick

JOHN FERGUSON:

An Illustrated Encyclopaedia of Mysticism and the Mystery Religions
224pp. Thames and Hudson. £6.50 (paperback, £2.95).

GOFFREY PARRINDER:

Mysticism in the World's Religions
210pp. Sheldon Press. £4.95.

John Ferguson's *Encyclopaedia of Mysticism* has a rather pious and edifying tone. Liberalism, anti-militarism and the other social and political aspects of mysticism are ignored. (In the preface it is stated that demonology, magic and witchcraft have been deliberately avoided, one may regret the omission of the latter.) That said, it is still extremely useful to have a fairly comprehensive inventory of the main figures of western mysticism, with brief summaries of their doctrines and quotations from their works. When given examples of mystical elements in philosophy, literature and the arts, showing that the author has wide, if somewhat conservative, tastes. The oriental esoteric traditions, however, are not covered at all well.

Obviously Professor Ferguson is at his best when discussing the mystery religions of the Roman world (his own field), although he fails to convey an adequate impression of their violent character. It is a pity that his discussion of Hermeticism should be limited to the Corpus of Trismegistos, and that a classical scholar, he should refer to the *Theology of Aristotle* as "a late Neo-Platonic treatise, though it is possible that it incorporates material from Aristotle's lost early works, when he thinking was close to that of Plato". Instead of informing the reader that it is in fact a paraphrase of the last three Enneads of Plotinus.

Proceeding down the centuries, one notes the absence of Gnosticism, Plotinus, Schopenhauer, Lubadze,

the *Philokalia*, Huysmans, Barrès, Péguy and Claudel. Pascal's *Mémorial* is reproduced with the omission (not indicated) of the specifically Christian expressions: "Dieu est Jésus-Christ... Il ne se trouve que par les voix éternelles dans l'Évangile..." etc. This is disturbing, since it suggests that Professor Ferguson might be "editing" the text to conform with his belief in the essential unity of mystical experience.

In the East the author is well on his feet. Sufism, the principal tradition of Islamic mysticism, is treated in a very confusing manner, and its more provocative aspects are not mentioned. The entries on Derwishes and Sufism have a number of errors. One indication that they cover the same ground, while in the latter it is said that "The Sufis had four great orders or Ways" (Professor Ferguson writes of Sufism as entirely a thing of the past), and in the former two equally important Sufi orders are described as "derwishes". Hallaj (d. 922) is erroneously credited with the "first identification and definition of important concepts elaborated by his predecessors". It is regrettable that Professor Ferguson should repeat Idris Shah's drivel about Arabic roots and think it typical of Sufi teaching. Nothing is said of the great monuments of mystical philosophy produced outside Sufism in Persian Islam.

The treatment of Indian mysticism suffers particularly from the book's arbitrary and vague use of the word "pantheism" employed in such a manner as to be totally valueless for the history of ideas. The entry Pantheism starts: "Term coined by John Toland (1670-1722) to describe the doctrine that God and the universe are identical." No other definition is given. In the same entry we find a reference to Krishna's declaration in the Bhagavad-Gita (vil. 7-11) that the universe is strung on the golden cord of the sun and moon, the light, etc. This passage cannot really be taken as meaning that God and the universe are identical, and is followed by lines expressing transcendence (12-13):

Know too that [all] states of being whether they be of Passion, or Darkness, proceed from Me; but I am not in them, they are in Me. By these three states of being inherent in the constituents this whole universe is led astray and does not understand that I am far beyond them and that I neither change nor pass away.

Elsewhere we read: "Kubir is a pantheist: 'The Lord is in me, the Lord is in you, seek for Him within you'" and, moving to Japanese Buddhism and Dogen: "Philosophically he was a pantheist; the Absolute and the sensible world are one".

Scattered among the biographical entries, the definitions of technical terms and discussions of central themes are of little assistance. Ecstasy is described thus:

A state of temporary mental alienation, associated with a feeling of timelessness... The word has been trivialized, but the popular song "O then, O gee, I'm in ecstasy when I dance with my girl" is perhaps a genuine expression of a sensation of timelessness.

In general, the bias is heavily in favour of symbolic interpretation, as in the analysis of the sexuality of Tantra and Taoism, seen only in terms of mystical union and the harmony of the cosmos.

Two cases of distortion must be rectified. In order to substantiate his presence in the great mystic master of Sufi doctrine, Ibn Arabi (d. 1240), as "pantheistic", Professor Parrinder adduces, as evidence of "full monism" and the "mystic identification" of God and man, a passage of which he interprets the translation quoted in middle range, just before the word "though you do not thereby become 'He or He you, the greatest or the least degree'". The author continues by saying of Ibn Arabi, the formulator of the important concept of the Perfect Man in Sufism, that "his doctrine of man is negligible".

Zachner is criticized for making an alleged "attack" on the God of the Old Testament in *Our Savage God* (1974): "He seemed to bite an anvil against Yahweh... and it is strange that he did not show the same revulsion for the much more terrifying Shiva of Indian mysticism." In the chapter in question Zachner says that Shiva, like Yahweh, manifests himself alike in tenderness and terror, and call him a "gruesome, hideous, cruel and loving God". The point of the book is that the loving and saving God, Yahweh or Shiva, must receive submission (hardly a "attack"). Professor Parrinder quotes Hosea to show God's mercy, concluding, "So much for the 'savage God'". Hosea has other indications, such as (xiii, 16): "I will punish the archbishop and their women with child shall be ripped up".

At first sight Carter's *Dictionary of Gnosticism*, by Oliver Deming (249pp. Heinemann, £4.50), seems an attractively presented and well-produced book: it is copiously illustrated in colour, both with small illustrations incorporated in the text and also with full-page paintings of flowers in more detail. The information and descriptions are accurate, the advice on planting and cultivation is sound and there are no irritating misprints. Having said this, it must be admitted that no book of 249 pages should call itself a dictionary of gnosticism: the subject is too vast and a book of this size can never do more than an abbreviated introduction to gardening. For instance, same "Barbaceous" borders, possibly be dealt with in 300 words or "Fruit Garden" in under four pages, or "Soil" in less than one page? The result of so much cramming gives an impression of superficiality, and the compiler would have done better to omit these subjects and concentrate on plants only: there is plenty of material for a second volume on fruit, vegetables and herbs. The illustrations, too, suffer from this over-concentration, as some of the smaller ones scattered through the text have been reduced so as to make the drawing indistinct and blurred. The colour printing is not as good as it should be in a book at this price: some of the reds and blues are crude and unreal, which is unfair to the artist as the drawing is attractive and well done. These faults do not add up to a bad book: it is just that, through attempting too much, it falls between at least three stools.

Russians and others

By Mervyn Matthews

ZHY KATZ (Editor):

Handbook of Major Soviet Nationalities
480pp. The Press Press/Collier Macmillan. £16.25.

Most people think of the Soviet Union as a Russian state. The dominance of the Great Russians in most spheres of Soviet reality usually justifies this simplification. The Slavs, however, their territory with some hundred million people of other stock, and the Russians alone were in a minority of only 53 per cent at the beginning of the decade. The fate of the other national groups—some tiny, some immense—has long interested observers of the Soviet scene and, indeed, all who are concerned with the problems of cultural diversity.

Arguably, the overriding problem is the impact of Russian culture, propagated by a highly centralized state, on peoples who vary from European to nomadic. The seventeen contributors to this weighty handbook provide data which illuminates the field from a somewhat critical viewpoint. Richard Pipes's short introduction is followed by separate chapters of seventeen major nationalities. These are taken to include the Slavs, peoples (Russians, Ukrainians and White Russians), the Balts, the Transcaucasians, the Turkic peoples (Central Asian, Jews, Volga Tatars and Moldavians). In each case the pattern of analysis is the same: a general section containing details of territories, demography, economic development is followed by a presentation of the vitality of the local language, literature, art, culture, institutions, folk customs, and the like.

A handbook of this kind, of course, an ambitious undertaking and the difficulties of compilation are obvious. It is logical to choose the largest ethnic group for investigation at the same time, these to risk an invidious distinction might not be the most interesting ones. Small peoples like the Volga Germans and Siberian nomads are at a disadvantage. Several of the major nationalities discussed are very isolated, both geographically and politically, and the statistical data on them is often supplemented only by qualified press comment.

Finally, there is the problem of how much space each people should have within the confines of a single volume. Some readers might find it odd that whereas the Russians are allotted twenty-two pages, the Ukrainians get twenty-eight, and the Jews forty-nine. Perhaps the editors thought the Russians introduced too much else where, anyway.

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Survival courses

By Violet Powell

Burke's Irish Family Records
1,237pp. Burke's Peerage. £38.

This valuable compilation gets its title from the wish of its editor, Hugh Montgomery-Massingberd, to emphasize that while in Ireland the description "lauded gentry" has not been for some time generally applicable, family records, as such, are still thereby devolved. The last edition of *Burke's Landed Gentry of Ireland* appeared in 1958, but, as Mr Montgomery-Massingberd points out, still contains much material which has since become obsolete. *Burke's Irish Family Records*, One of the rules for inclusion in this volume has been that there must be one living representative of the family. In such a case as that described by Sir John Bejerman, "There in planned rejection/One Ireland resurrection/By the broken rusty gates", the family would be waiting unheeded in *Burke's Irish Family Records*. With the unexcited, however, the range of the introduction has been broadened, helpful in breaking down the ethnic origins of the 514 families included, and picking out many of the sensational, violent and fantastic episodes which decorate the branches as they descend.

Of the families included about one hundred (just over 20 per cent) are of Celtic origin, the heads of at least ten being chiefs with an absolute male-line Celtic descent. The sensible policy of Burke's editors not to duplicate material will require those seeking the details of the descendants from Wills of the Nine Hosiages and Brian Boru to consult *Burke's Peerage* under O'Neill (B) and Inchiquin (B). Of the ten chiefs mentioned above, four attended Roman Catholic schools and four schools where the official religion would be Anglican. Of the remaining two, The O'Callaghans may be considered to have become Anglo-Irish, and The Fox, it is irrefragable to say, has gone to ground in Australia. Those who study genealogy are only too well aware that embattled myths often present bigger obstacles to arriving at the truth than missing links. It is, therefore, salutary to consider the figures in relation to the popular belief that all Catholic landowners were persecuted out of existence, or that, on the other hand, all Protestant landowners sprang from rapacious soldiers settled by Cromwell. It is also worth remembering that Anglo-Irish battles had raged intermittently for 300 years before the Reformation. Indeed one of the merits of *Burke's Irish Family Records* is to help give perspective to a history in which pity and terror have been, only too often, the enemies of reason and justice.

While on the subject of fighting it seems appropriate to note the phenomenal number of field marshals to be found in these pages: only three have made their names in the Second World War considered the list begins with Alexander, Auchinleck, and continues with Dill, Montgomery and Templer. Other families—Mansel, for example—contribute an enormous number of soldiers without rising to such heights.

On the ecclesiastical side it is the Cullen family which has, perhaps, the richest history, including, among a myriad priests and nuns, Paul Cullen, Cardinal, Archbishop and Apostolic Delegate, co-formulator with Gladstone of the first Irish Home Rule Bill. Cardinal Cullen was also the author of the accepted definition of the Doctrine of Papal Infallibility. As it is recorded that, in different circumstances, "he might easily have been Pope", the matter was obviously of great concern to the cardinal, about whose birth there is a conflict of tradition. It seems uncertain if he was born in Naas, where his father was imprisoned more than once, or if he was born in Tipperary, where his place was being run by soldiers.

Among families who produced prominent clerics in the sixteenth and seventeenth centuries, the Usahers have an overwhelming lead, both because of their intellectual brilliance and the number of archbishops and bishops among them. It was Archbishop Henry Usher, a noted preacher in the Irish language, who obtained from Queen Elizabeth I a warrant for the foundation of Trinity College, Dublin, to which his nephew, James Usher, an archbishop, left a library that included the *Book of Kells*. A sudden note is struck by the fate of Anne, first wife of George Synge, Bishop of Cloyne, from the family that eventually produced the chief justice of the Queen's Bench in 1852, was descended from a Huguenot family, and had had the additional distinction of a boyish flirtation with Jane Austen. She wrote that he had only one fault, his morning coat was a great deal too light. Equally French were the La Touchees—from whence came Roso, for whom John Ruskin suffered acute pangs of love—and the La Faus, ancestors of Sir John La Fane. This must be the cold horror of a great-grandfather, the cold horror of a great-grandfather, the cold horror of a great-grandfather.

The final entry in *Irish Family Records* falls, felicitously, in the family which gave Ireland its greatest poet. Yeats, this century—the family of Yeats. Possibly with roots in Yorkshire, by the early years of the eighteenth century Jarvis Yeats was in business as a wholesale linen merchant in Dublin, the next two generations following in the same line. Marriage to Mary Butler, who had both landed property and a government pension, raised the family fortunes, the next two generations taking Holy Orders. The second (Reverend) William Butler Yeats not only showed literary talent as editor of the *Dublin University Magazine*, but had also a charming reputation as "the best jockey in his day". Art now broke down in the family with the poet John Butler Yeats and his children. The daughters lived their long lives among the working and designing of embroidery and fine printing. Jack B. Yeats's reputation grew through his lifetime, though perhaps his best pictures were those which are a reminder of the wild horse races in which his grandfather had ridden so splendidly. As for William Butler Yeats, in a country where houses are given such names as Mount Juliet or Mount Eliza it is fitting that a book of family records should end with the family of a poetic genius.

When it comes to a consideration of those practising the arts, mixed strains are frequent among those usually described as Irish. It was only the father and uncles of Jonathan Swift, for example, who settled in Ireland, his grandfather being a clerkman from Hereford who gave help to Charles II after the battle of Worcester.

There are so many and such fascinating historical details in *Burke's Irish Family Records* that it is something of a pity that two suggestions as to the origin of characters in the novels of Evelyn Waugh should have been included. Such speculation is always a tricky business, and in these cases has little supporting evidence. But students of this volume will pick out their favourite families. The Minchins of Tipperary and O'flay cover many pages and have something for almost every taste, from John Minchin executed for his share in the Rye House Plot, to William (born c. 1774). The latter was in command of troops on the female convict transport Lady Shore with his wife cast adrift by mutineers off the coast of Brazil. This Minchin survived to become a musician in rebellion against the rule of the British government of New South Wales. (Less lucky his daughter: her husband and six children were lost—in yet another shipwreck—when the *Sarah* sank between Sydney and Melbourne.)

Settlers' families, with other than English or Scots origins should not be overlooked. Thomas Joyce, chief justice of the Queen's Bench in 1852, was descended from a Huguenot family, and had had the additional distinction of a boyish flirtation with Jane Austen. She wrote that he had only one fault, his morning coat was a great deal too light. Equally French were the La Touchees—from whence came Roso, for whom John Ruskin suffered acute pangs of love—and the La Faus, ancestors of Sir John La Fane. This must be the cold horror of a great-grandfather, the cold horror of a great-grandfather, the cold horror of a great-grandfather.

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Cinema from the gods

By Ben Brewster

GERHARD KUNIS, Editor, *FILM und Fernsehen* (Dressen); and WALTER WIMMER (Dressen): Film und Fernsehen 1918-1932. Vol. 1: 422pp. Volume 2: 505pp. Berlin: Henschelverlag JMB.

The two volumes of *Film und Fernsehen* are a monumental work of research in the economic activities of the German revolutionary workers' movement, especially the German Communist Party (KPD), during the Weimar Republic. The volumes contain the party's political papers, from special journals of KPD-sponsored organisations (e.g. *Arbeiterbühne* and *Film und Fernsehen*), to the party's official newspaper, the *Volksstimme*, and the party's official journal, the *Die Weltbühne*, are accompanied by publicity material from communist film production and distribution companies, internal party documents and state papers, especially the proceedings of the censorship offices. These documents show that after 1923 the KPD's activity in the cinematic field extended over distribution, production, exhibition and criticism, and that it grew to a level unrivalled by that of any communist party or revolutionary movement in a capitalist country, certainly until the French Popular Front government, and probably ever.

The area where this activity was pursued first, most consistently and for longest, was that of distribution. Even before giving up the hopes of imminent revolution that made the attempt to set up a parallel cinema network, the KPD was active in the cinema. The first Russian film to be shown in Germany was a KPD production. The first Russian film to be shown in Germany was a KPD production. The first Russian film to be shown in Germany was a KPD production.

In the corvine mode

By Michael Hamburger

ADOLF ENDLER: *Die Sandkorn*. 75pp. Halle: Mitteldeutscher. 6M. Nuckel mit Brille. 55pp. Berlin: Wagenbuch. DM 6.80. HEINZ CZECHOWSKI: *Schafe und Sterne*. 169pp. Halle: Mitteldeutscher. 5M. JÜRGEN KERNERT: *Märkische Daptschen*. 127pp. Berlin: Union. 7.5M.

Recent developments have invalidated every kind of facile generalization about trends in East German poetry. A decade ago the West German anthology *Auszeitung* drew attention to the shared preoccupations of younger poets in the two Germanys, but at a time when a minimalist poetry of social and political comment was a dominant convention on both sides, and not all its practitioners in East Germany could be published and not all in their own country. The eighth Party Congress of the SED led to a relaxation of official pressures on poets to conform to an ideological aesthetic orthodoxy. It is characteristic of the new situation that Adolf Endler's defence of Karl Mickel, who was drastically attacked in 1966 for his erotic poems, was able to appear in his collection *Die Sandkorn* and that Jürgen Kernert's collection of his poems published in West Berlin, does not differ substantially from the East German book.

Style, criticism and protest were not lacking in East German poetry before the relaxation of controls. What distinguishes the new phase is the freedom to be difficult, idiosyncratic and "subjective". Greater freedom has enabled Endler for his "unbridled admission of absolute subjectivity", to which Kernert attests, "the strength and the realism" of Endler's work. "Subjective" here does not mean interpretive or self-absorbed. Endler's work is tough, even more, meticulously wrought, and outward-looking. He is "subjective" only in that he relies on his own perceptions, his own way of apprehending and conveying reality.

In a statement printed on the cover of *Die Sandkorn*, he confesses his mode of singing to "a kind of allusion to the difficulty of the task". He says that he is almost overwhelmed by the task of singing. He says that he is almost overwhelmed by the task of singing. He says that he is almost overwhelmed by the task of singing.

Irma Emmrich

Werner Tübke

Eine Studie zur Rezeption Schöpfertum christlicher Bildvorstellungen und Erbe im Werk des Künstlers

120 pages, 18 coloured and 37 black-and-white illustrations, cloth, 24,-M. order no. 599 579 E. order code: Emmrich, Tübke

Werner Tübke is one of the most outstanding artists in the German Democratic Republic. In his works he often adopts subjects and formal solutions which descend from Christian iconography. His way of reception and transformation of these imaginations is investigated in this book, predominantly by detailed analyses of the paintings, water-colour pictures, and drawings printed herewith.

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1921, KPD production rose to some 5,000 in 1923, including one feature film. In 1927 (four feature films, 1,000 in 1928 (four feature films, 1,000 in 1929 (two feature films, 1,000 in 1930 (two feature films, 1,000 in 1931, 3,000 in 1932 (one feature film, 1,000 in 1933 (one feature film, 1,000 in 1934 (one feature film, 1,000 in 1935 (one feature film, 1,000 in 1936 (one feature film, 1,000 in 1937 (one feature film, 1,000 in 1938 (one feature film, 1,000 in 1939 (one feature film, 1,000 in 1940 (one feature film, 1,000 in 1941 (one feature film, 1,000 in 1942 (one feature film, 1,000 in 1943 (one feature film, 1,000 in 1944 (one feature film, 1,000 in 1945 (one feature film, 1,000 in 1946 (one feature film, 1,000 in 1947 (one feature film, 1,000 in 1948 (one feature film, 1,000 in 1949 (one feature film, 1,000 in 1950 (one feature film, 1,000 in 1951 (one feature film, 1,000 in 1952 (one feature film, 1,000 in 1953 (one feature film, 1,000 in 1954 (one feature film, 1,000 in 1955 (one feature film, 1,000 in 1956 (one feature film, 1,000 in 1957 (one feature 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quality: from loss, the sense of individuality is standardized. The modern art takes refuge in a romanticism that where earlier (and later) thinkers drew pessimistic and nostalgic conclusions from this development, Marx saw it as the necessary product of a new human condition, controlled and planned by the associated producers, in which the law of exchange-value comes to operate and people produce to satisfy their real needs.

Sanchez Vazquez draws historical materialism in an embracing humanism, dividing associative into material and spiritual components, according to which a work of art satisfies not "a determinate material need" but "the general need that man feels to humanize everything he comes into contact with, to affirm his existence and to recognize himself in the objective world he has created". Where Lifshitz limits the "eternal charm of Greek art within a specific set of social relations, Vazquez attributes artistic durability to a quality of transcendent humanism inherent in artistic activity: "while exchange-value is inseparable from the fate of a determinate set of social relations, that of capitalist production for a market—exchange-value, by virtue of its universal character and its capacity to satisfy human needs, has been sought through a succession of different and even antagonistic systems of social relations."

Where Lifshitz assimilates the 1844 manuscript to the economic categories of Capital, Vazquez does the opposite. When, for example, Marx in the manuscript states that "man creates according to the laws of beauty", Lifshitz interprets the phrase in terms of measures, in the sense that man, as distinct from the animal, can take the measure of all things, including himself. In this way measure, form and proportion are seen as aesthetic aspects of production which commodify economic activity. Vazquez, by contrast, understands "the laws of beauty" not in terms of a practical relationship between men and their environment, natural and social, but as the objectification of man's "eternal powers". In so doing he takes Marxism back to the Feuerbachian anthropological criticism, shortly after the manuscript, in the *Theses on Feuerbach*, of specifying "beauty as a distance, concept, simply identifies it with objectification."

Marx's "humanism", like its predecessors, continues to put art on a pedestal. Displacing religion, art is seen as the human sphere in which man "realizes himself" (cf. Lukács from Bent and Kant to the late Adorno). Lifshitz concludes his essay with the healthy motto: "Art is dead! LONG LIVE ART!" This is the slogan of Marx's aestheticians. That is, art as a social realm or the realm of a privileged few ceases to exist in a communist society. But artistic activity flourishes on a new communal basis as the self-enjoyment of labour.

Unlike Umberto Scarrato, who has nothing original to say, Wilfred Blunt, in *Splendours of Islam* writes about his own preference for a potting historical frame. He frankly admits that his task was too difficult, and neither his approach nor his illustrations help. Photographs, under about the book, are more or less hand-some as it happens in the case of one group of minarets. He focuses down transfiguration, yet while he likes to call the Prophet "Mohammed" the nineteenth-century have crossed the vestibule and have lost their entrance so that the window must serve.

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The obedient arts

By Godfrey Goodwin

UMBERTO SCARRATO:
Islam
192pp. Cassell. £7.75.

WILFRED BLUNT:
Splendours of Islam
152pp. Angus and Robertson. £4.80.

DAVID WADE:
Pattern in Islamic Art
144pp. Studio Vista. £7.50.

MICHAEL ROGERS:
The Spread of Islam
152pp. Biscuit/Paidon. £1.95.

Three of these books are introductions to the arts and history of Islam with an emphasis on architecture. Numerous such works are currently appearing, most of them marked by signs of haste. They are picture-books, and these three all suffer from wild blue or magenta skies that make one wish that Islamic buildings could only be photographed in winter. Moreover, the banality of familiar buildings increases in the pages. Happily, the illustrations for Michael Rogers's *The Spread of Islam*, very much the best of the books under review, are interesting if uneven in quality; the dust-jacket may be discarded.

Islam by Umberto Scarrato is a translation of *Grundriss der Islamischen Kunst*, published four years ago, a translation that occasionally misleads—on page 121 read "glazed" for "enamelled". It is as competent a survey as could be achieved in the allotted space and the Persian monuments are well served. Other scholars are quoted but there are no references.

It is hard to believe that Professor Scarrato has seen all the buildings that he describes. He states that the windows of the Hagia Sophia are blind, which is untrue and shows a lack of understanding of the Ottoman feeling for light. To say that the dome of the Hagia Sophia is built as a test before the semi-domes of the Beyazit mosque were erected fifty years later is misleading. The dome of Sultan Ahmet's mosque is not larger than that of Hagia Sophia. It is only 23.5 metres in diameter whereas Justinian's dome is approximately 31 by 33 metres in diameter and stands 56 metres high. Although Scarrato thought that he had exceeded the limit of the dome of the Hagia Sophia at Edirne, that dome is only just over 31 metres in diameter and is but 42 metres high. Dr Scarrato's plans are reprinted and not necessary. Indeed, the last page of the book of Mehmet II have crossed the vestibule and have lost their entrance so that the window must serve.

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Helped by quotations from Robert Byron and others, Mr Blunt writes about buildings that he has not seen; the book becomes readable whenever he describes places that he really knows and enjoys, with all the traditional grumbles of the European traveller in Muslim lands. He can also convey his love of certain ceramics, carpets and miniatures, but he shows no real interest in many things, including nomadic rugs. The bibliography is short, like Scarrato's; it is but twenty-two books long, including three by the author and none by Creswell. There is also an extraordinary map.

David Wade's book *Pattern in Islamic Art* has a short, precise text followed by a diagrammatic catalogue of patterns which reveals their mathematical development. This is successful until they become exceptionally complex, when the progression becomes confusing. Although the task is possible, it is difficult to break down the structure of a design such as that on the dome of the Kutubiyah College, Konya, into separate components. The book blows away the mysticism that shimmers round Islamic decoration and exposes the logic of the underlying Greek geometry. There are, however, a few patterns to analyse, and one regrets that Mr Wade made no chart, however elaborate, of the dates and the locations of the patterns that he saw. Such a table would make an interesting book into one of exceptional importance.

So one turns to Michael Rogers's most carefully illustrated work, *The Spread of Islam*. It is the cheapest; perhaps because the format is more educational than aesthetic. It is from this book that the best prospects of Islam and its arts are discerned, and the book is a good reference to hundreds of retreating dynasties whose names he might understandably forget. The book is very readable and there can be no doubt that Professor Rogers has seen far himself everything that he mentions.

Instead of beginning with hackneyed details of Muhammad's early life, he wakes our interest with Persopolis and Samarkand. Neither he nor the other writers explain, however, that Muhammad was but one among many prophets at the time, and only emerged as the leader at the last blow.

Professor Rogers scans Western attitudes to Islam in their historical sequence and establishes the importance of epigraphy. His account is not overburdened with mosques but includes houses, towers and streets, fortresses and palaces. His description of the Alhambra may be contrasted with Scarrato's, which is threadbare, and Blunt's, which is gossamer. Details such as the dome of the Selimiye and the minaret of the Alhambra may be contrasted with Scarrato's, which is threadbare, and Blunt's, which is gossamer. Details such as the dome of the Selimiye and the minaret of the Alhambra may be contrasted with Scarrato's, which is threadbare, and Blunt's, which is gossamer.

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Renaissance. How indeed could it be revived, since once Muhammad had paved its way with suras not a ditch could be dug nor a cobblestone relaid? In such circumstances, where all creation is transmuted by absolutism, all but the popular arts escape into refinement or into elaboration.

So it was that the strong and speeding early Kufic script grew foliate, and glazed brick inscriptions became geometric mazes that could only be read if there were some clue. Elaboration was the fate of metalwork, where intricate strength encouraged liberties that led to an intricate that eventually decayed into filigree work. If a craft cannot explore ideas it must find another outlet. The Sung potters reached the last frontiers of abstraction while the Muslim world filled the vacuum, of which it was said to have a horror, with arabesques and filigree.

However brutal the regimes of the West may have been, the universities of Europe did struggle towards logic: the colleges of Islam, while permitting modifications of aspects of the West that was God, were totally obedient. This obedience, once gave Islamic art its restricted character, and any society that accepted the faith had to take the consequences. Its own art was subordinated to a theocratic discipline under which individual identities were blurred. Even the subject minorities were deeply influenced.

In such circumstances it was inevitable that a feature like the *mihrab*, the lofty vaulted chamber which is open on to the court, came to dominate palaces as disparate as mosques, palaces, hotels and colleges throughout the Muslim world. The same was true of geometric patterns, stylized vegetation or heraldic devices. Because of the drive towards conformity, rulers could command craftsmen from far and wide, as well as transporting the victims of conquest. Add pilgrimage and the proliferation of shrines, of potential students seeking a good teacher, and the mediaeval Islamic world could be seen as having been as restless as our own.

Vast glorious rulers tested for great monuments even in the Soljani period. Inscriptions were essential, for they established legitimate authority—hence the boast over so many doors that this mortal man on that day is a sultan or a sultan's son. The grandeur of a portal made a statement about the importance of an individual, but without an inscription the building might be taken over by a usurper. The gate also required an architect whose work would neither fail down nor look ungainly; but if it is now thought to be beautiful, beauty was not the justification for its existence.

With a mosque it was possible to blend the vulgar aspirations of a prince with the absolute supremacy of God. In a sense, then, it was size and decorative splendour that mattered and not the aesthetics of space. Strip the mosque of Suleyman I bare and compare it with the modest interior of Hagia Sophia: the one is stone cold while the other lives.

The patron put propaganda before beauty built in calligraphy and architecture, and in a mosque it is sometimes difficult to disentangle the propaganda of the sovereign from the propaganda of the patron. Many mosques are contrived for display and pleasure, the so-called minor arts—could compete with the political art of the sacred importance of the Word. It invaded every nook and cranny of religious relations which included almost all public buildings except for prisons. Because the opening phrase and the position of an inscription told hierarchy and hierarchy like which of the verses of the Koran were inscribed there, the words were, in a sense, iconographic. Indeed, one needs no Arabic at all to recognize the name.

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The Institute's Library requires an assistant to join a friendly and lively group of people. The vacancy is in the book lending counter, with opportunities for experience in other sections. This is an interesting library handling enquiries and problems from managers both in industry and public service. If you are looking for a more demanding job, why not join us?

Although we would prefer some library experience, we would be willing to train somebody interested in working in a library for the first time. Starting salary to £1,900 p.a. according to experience + £400 London allowance.

Write or telephone for further details, or an interview to Staff Officer, British Institute of Management, Management House, Parker Street, London WC2B 5PT. Tel. No. 01-405 3456.

RENFREW DISTRICT COUNCIL

DEPUTY CHIEF LIBRARIAN

(Bibliographic Services)

Marshall Avenue, Paisley
D4 6AA, 0459 697

The successful applicant will be directly responsible to the Chief Librarian for the coordination and overall supervision of the book-buying programme of the Libraries Service and the quality of the book stocks. The person will have overall supervision of the book selection policies of all subject specialists and Community Librarians.

Applications stating age, qualifications, previous experience, present post and salary should be lodged with the Director of Personnel and Management Services, Renfrew District Council, Municipal Offices, Colton Drive, PAISLEY PA1 1BU, not later than 20 June 1976.

The M.E.L. Equipment Company Limited, part of the International Philips Group, is involved in the development and manufacture of a wide range of professional electronic equipment.

An opportunity has arisen at our Crawley, Sussex Plant for a

LIBRARIAN

Applicants must be an Associate of the Library Association, and preferably have a scientific or similar background.

A good progressive salary will be paid, together with an attractive range of fringe benefits which includes a minimum of four weeks' annual holiday.

Our Plant is situated in the heart of the Sussex county yards and maintenance with re-location expenses will be considered where necessary.

Please write or telephone for an application form to: Mrs. A. George, Personnel Officer, The M.E.L. Equipment Company Limited, Manor Royal, Crawley, Sussex. Telephone: Crawley 28787 extension 388



CORNWALL

County Library Service

TEAM LIBRARIAN

£2,127-£3,282 p.a.

Cornwall operates a professional team structure headed by a Senior Management Team. The person appointed, in addition to the appropriate qualifications, will have the motivation and ability to develop services within their area, and also, as a subject specialist on a county-wide basis. This post is based at St. Ives in the West area of the Library Service. An ability to drive is essential and a casual car user allowance is payable. Application forms and job descriptions may be obtained from the County Librarian, County Library, Old County Hall, Starion Road, Truro, Cornwall, or further details may be obtained by telephoning John Farmer, Deputy County Librarian, on Truro 4282 ext. 278. Closing date for applications, 4th June, 1976.

NEWCASTLE UPON TYNE POLYTECHNIC LIBRARY

FACULTY LIBRARIAN

(£4,689-£4,992)

To be responsible for library services in the Faculty of Science and Technology. Duties include book selection, stock supervision, reference services and library teaching.

CATALOGUE CO-ORDINATOR

(£2,922-£3,702)

Responsible to the Chief Cataloguer for re-cataloguing and reclassification. Experience of computerisation of records an advantage. NJC Salary and Conditions (S.O.2 and A.P.3/4 grades respectively). For further particulars and application forms returnable by June 7, 1976, please send stamped addressed envelope to Staff Officer, Newcastle upon Tyne Polytechnic, Ellison Building, Ellison Place, Newcastle upon Tyne NE1 8ST.

ASLIB

Applicants are invited for the post of Editorial Assistant/Assistant Librarian for ASLIB Library to compile and edit quarterly journal, *Forthcoming International Scientific and Technical Conferences*. The person appointed will also be expected to contribute fully to the work of the library, which includes preparing abstracts for Library and Information Science Abstracts, scanning and indexing journals, maintaining a trade literature collection, loss and answering inquiries on library and information topics. Graduate with library/information experience preferred. Salary according to age and experience. Apply in writing to: Valerie Gilbert, Librarian, ASLIB, 3 Belgrave Square, London SW1X 8PL.

ESSEX COUNTY COUNCIL

County Librarian

£9,561 to £10,221

Application forms and further details from the County Personnel Officer, County Hall, Chelmsford, CM1 1LX, to be returned by 4 June 1976.

Readers Adviser Hastings

£2,922-£3,282

This challenging post offers a keen Librarian the opportunity to offer extensive knowledge of readers' advisory duties. Applicants should have passed the Library Association Professional Examinations or equivalent.

Application forms and further details from the Personnel Officer, East Sussex County Library, 44 St. James Crescent, Lewes, East Sussex BN7 1ST (Tel. Lewes 2400, ext. 764).

Closing date 7th June 1976.



Libraries Department

SENIOR ASSISTANT

£3,203-£3,663

Applications are invited from Chartered Librarians or from those who have completed the L.A. Final Examination or its equivalent with suitable experience.

Varied duties include readers' advisory work, staff control and work in area and branch libraries.

Application form from Personnel Services, Town Hall, Patriot Square, London, E.2, or telephone 01-881 0077 anytime, quoting reference 8/9, closing date 7th June 1976.

Royal County of BERKSHIRE

BRANCH LIBRARIAN

£2,127 to £3,282

Applications are invited from qualified librarians for the post of Branch Librarian, Crowthorne. Further particulars and application forms from the County Librarian, Abbey Mill House, Abbey Square, Reading. Closing date June 4, 1976.

Zoological Society of London

Senior Assistant

required for Library with over 120,

